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ABSTRACT

This paper illustrates how libraries, museums, and other cultural heritage institutions are natural allies in developing and delivering public education and community service programs for lifelong learners of all ages. The paper opens by discussing how Robert S. Martin, Director of the National Institute of Museum and Library Services (IMLS), has affirmed the shared mission of libraries and museums. It then briefly discusses the views and actions of historical figures to demonstrate that since colonial times, libraries and museums have shared the common goals of public education and community development. Discussion then focuses on historical IMLS support for library-museum collaboration to serve communities. Next discussed are definitions of the terms "culture" and "cultural heritage." Examples are then provided of three of Florida's community-based cultural heritage institutions that have impacted the community. A summary is given of factors that have led to the current emphasis on cultural heritage and on partnerships of libraries, museums, and cultural heritage institutions to serve real and virtual communities of lifelong learners. Finally, steps are suggested for the Florida Library Association's outreach to museums and other cultural heritage institutions. (Contains 40 references.) (AEF)

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Public Education and Community Development: The Shared Mission of Libraries and Cultural Heritage Institutions

by Carmine J. Bell, Ph.D.

Abstract of Article

The author argues that libraries, museums, and other cultural heritage institutions are natural allies in developing and delivering public education and community service programs for lifelong learners of all ages. The article describes the public education and community development work of three Tampa Bay area heritage institutions -- the Clearwater Marine Aquarium (CMA), the Dunedin Fine Art Center (DFAC), and the Tarpon Springs Cultural Center (TSCC) -- with special library resources (CMA) or strong public library partnerships (DFAC and TSCC). Using historical examples, the current emphasis on library-museum partnerships by the federal Institute of Library and Museum Services (IMLS), evidence of increased public demand for lifelong learning opportunities, and UNESCO's designation of 2002 as Cultural Heritage Year, the author suggests that boundaries are blurring between libraries and museums. The article explains the broad definition of *museum* in the Museum and Library Services Act of 1996, which created the IMLS. Finally, the author identifies specific ways for FLA to foster library-museum partnerships, thereby creating a model which other states may choose to follow and expanding the role of libraries in developing traditional and virtual communities in Florida.

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Public Education and Community Development: The Shared Mission of Libraries and Cultural Heritage Institutions

by Carmine J. Bell, Ph.D.

Introduction

Libraries, museums, and other cultural heritage institutions are natural allies in developing and delivering public education and community service programs for lifelong learners of all ages. Robert S. Martin, Director of the national Institute of Museum and Library Services (IMLS), has affirmed the shared mission of libraries and museums. Speaking on "The Role of Libraries in Lifelong Learning" at the University of Rhode Island in April, 2002, Martin emphasized service to communities:

> Libraries and museums provide a plethora of resources and services for their communities. They preserve our rich and diverse culture and history and transmit it from one generation to the next. They provide social settings for numerous community activities. They support economic development. They provide extraordinary opportunities for recreation and enjoyment. And perhaps most important, they serve as a primary social agency in support of education, providing resources and services that complement the structures of formal education and extend education into an enterprise that lasts the length of the lifetime. In my view, all of the numerous and varied roles and functions that libraries and museums play in their communities fall into one of three overlapping categories: education, information, and recreation. Of these the most important is education.[1]

In a more recent speech (June, 2002), "Blurring the Boundaries of Cultural Institutions," Martin, an historian and former Associate Dean for Special Collections at Louisiana State University (LSU), draws on his own experience of collaboration involving the LSU Libraries Special Collections and its Museum of Natural Science, Herbarium, and Botany Department, to explain his conviction that "the boundaries are blurring" between and among different types of libraries.[2] Participation in LSU collaborative projects and later experience as Director of the Texas State Library have convinced Martin that the phrase "blurred boundaries" accurately describes not only different types of libraries, but also libraries and other cultural heritage institutions, especially museums and archives.[3] Additional evidence of the blurred boundaries and artificial distinction between libraries and museums comes from historical evolution of the science of documentation and changing definitions of *document* in today's digital environment. In *Scrolling Forward: Making Sense of Documents in the Digital Age*, David M. Levy argues for an updated definition of *document* as *talking thing*.[4] Levy's argument supports Martin's conclusion that, "In the digital world, the boundaries between the types of institution do not merely blur - they disappear."[5] On this view, libraries, museums, and other cultural heritage institutions have superficial differences, but these superficial differences are far less significant than their real similarities in values, mission, and community impact. "At IMLS," says Martin, "we have a strong conviction that the primary characteristic that museums and libraries hold in common is that both are social agencies that support public education.... They are both embedded in their communities and frequently acknowledged as trusted content and knowledge providers."[6]

Historical Precedent and Continuity

Since colonial times, libraries and museums have shared the common goals of public education and community development. In Chapter 5 of his *Autobiography*, Benjamin Franklin (1706-1790) describes his "first project of a public nature, that for a subscription library."[7] From the outset, Franklin saw the library's value for educating people and creating a stronger sense of community.

> This was the Mother of all the North American Subscription Libraries now so numerous. It is become a great thing itself, and continually increasing. These Libraries have improv'd the general Conversation of the Americans, made the common Tradesmen and Farmers as intelligent as most Gentlemen from other Countries, and perhaps have contributed in some degree to the Stand so generally made throughout the Colonies in Defense of their Privileges.[8]

In Chapter 6, written thirteen years later in 1784, Franklin gives a more detailed account of the library's origin, referring to it as "the Philadelphia public library" and citing 1730 as its founding date.[9] Here he reinforces the library's educational purpose in more personal terms: "The library afforded me the means of improvement by constant study, ...and thus repair'd in some degree the loss of the learned education my father once intended for me.[10]

Two years after Franklin wrote the above, another prominent Philadelphian, Charles Wilson Peale (1741-1827), founded in Philadelphia the first American museum of art and natural history (1786).[11] Today Peale is best known for his portraits of American Revolutionary heroes, many of whom, including Franklin, were his friends. Like Franklin, Peale was passionate about building community and promoting education. He insisted that anyone could be taught to paint and applied this philosophy first within his own family by

teaching the art to his sons Raphaelle, Rembrandt Rubens, and Titian, and his younger brother James. Peale, Sr.'s sons and younger brother all became accomplished artists, passing down their heritage to future generations. *American Artist* (December 1996) summarizes the Peale Family legacy in this way: "In addition to creating thousands of works of art, the Peales were also civic leaders, inventors, scientists, explorers, and writers who had a profound impact on early American cultural and intellectual life, ..."[12]

The achievements of Peale and Franklin suggest an historical and philosophical bond between libraries and museums. In Boston, Franklin's birthplace, founders of the city's first public library saw its mission as primarily educational. As Robert Martin reminds us, "Communities that followed the Boston model and founded libraries in the 1850s and 1860s were explicit in citing the library's purpose to support and extend the agencies of formal education in the community."[13]

American museums likewise recognized their educational mission long before the Tax Reform Act of 1969 officially designated them as educational institutions.[14] Early twentieth century history furnishes examples of librarian-visionaries such as John Cotton Dana (1856-1929), who recognized the shared educational and community development mission of libraries and museums. Dana, an attorney, civil engineer, ALA president from 1895-1896, and first president of the Special Libraries Association, was one of the creators of the Newark Museum. In 1909, he became director of the Newark Museum Association, a position he held until his death. Among Dana's many publications are *A Library Primer* (1899) and *The New Museum* (1917).[15] Along with Peale and his Philadelphia Museum, Sir Hans Sloane and the British Museum, and other museum-world luminaries, Dana and the Newark Museum are featured in Edward P. Alexander's book *Museum Masters: Their*

Museums and Their Influence, a publication of the American Association for State and Local History (1983).

IMLS Support for Library-Museum Collaboration to Serve Communities

Even a cursory examination of history supports a view of the federal Museums and Library Services Act of 1996 (P.L. 104-208), which created the Institute of Museum and Library Services (IMLS) and consolidated programs for libraries and museums, as the culmination of awareness that libraries, museums, and other cultural heritage institutions share a fundamentally similar purpose and mission: support of lifelong learning in American communities. In the authorizing legislation for the IMLS, the Congress acknowledged "the great potential in an Institute that is focused on the combined roles that libraries and museums play in our community life."[16] The IMLS has an annual budget of $230 million. Pending Congressional approval of President Bush's FY 2003 budget request, IMLS funding may be increased by $10 million to support recruitment and education of more librarians to meet a growing national shortage.[17] IMLS awards grants in several categories to libraries and museums. In the category of National Leadership Grants for Libraries to create models of Library-Museum Collaboration, several Florida institutions are recipients, e. g., the Florida Center for Library Automation, Gainesville; the Florida Museum of Natural History, Gainesville; and the Museum of Science and Industry, Tampa.[18]

In the authorizing legislation, the Federal Government defined a museum as follows: "A public or private nonprofit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, which, utilizing a professional staff, owns or utilizes tangible objects, cares for them, and exhibits them to the public on a

regular basis."[19] The American Association of Museums (AAM) has applied this broad definition to the field, extending eligibility for its rigorous Accreditation Program to cultural heritage institutions of all types and sizes, ranging from art, history, natural history, and science museums and centers, to aquariums, arboreta, planetariums, landscaped gardens, and zoological parks.[20] The AAM has also launched a "Museums & Community Initiative" aimed at exploring "the potential for dynamic engagement between American communities and their museums."[21] In January, 2003, in Los Angeles and Philadelphia, AAM will offer professional development workshops on "Building Community Connections."[22] Strengthening traditionally defined community ties and developing new ideas of community through digitization are priority interests of both libraries and museums.

Community and Cultural Heritage

For subject relevant definitions of *culture* and *cultural heritage*, the most promising source is the literature of the United Nations Educational, Scientific and Cultural Organization (UNESCO), which has proclaimed 2002 the United Nations Year for Cultural Heritage.[23] UNESCO's work on culture and development began in the 1950s, moved to adoption of the Declaration of the Principles of International Cultural Cooperation in the 1960s, stimulated several intergovernmental conferences in the 1970s, and led, in 1982, to a World Conference on Cultural Policies (MONDIACULT) in Mexico City. MONDIACULT adopted the following widely accepted definition of *culture*:

> Culture...is...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the

human being, value systems, traditions and beliefs.[24]

MONDIACULT also asserted that "balanced development can only be ensured by making cultural factors an integral part of the strategies designed to achieve it."[25] *Our Creative Diversity*, a UNESCO publication, advocates broad definitions of *development* and *cultural heritage*. *Development* is to embrace "not only access to goods and services, but also the opportunity to choose a full, satisfying, valuable and valued way of living together, thus encouraging the flourishing of human existence in all its forms and as a whole."[26] *Cultural heritage* should be expanded to include not only historic preservation and museum development, i. e., the *tangible* aspects of heritage, but also *intangibles* such as language, oral traditions, myths, and rituals, music, dance, traditional medicine and pharmacopoeia, the culinary arts, and special skills of tool-making and habitat construction and maintenance. *Our Creative Diversity* expresses concern over the dangers to community and heritage posed by burgeoning tourism. It calls for measures to protect craftsmen, "the original producers of cultural artifacts," and strategies for clamping down on theft of, and illegal trafficking in, *cultural property*.[27] Finally, addressing culture and the environment, the UNESCO publication calls for *sustainable development* that will allow the present generation to meet its needs without compromising the ability of future generations to meet theirs. Land and water ecosystems are part of *cultural heritage*. Specifically advocated is "a radical reappraisal of urban consumer-oriented lifestyles and a shift away from passive acceptance of mass culture towards genuine cultural creativity."[28]

Community Impact of Three Florida Cultural Heritage Institutions

Florida has 38 AAM-accredited museums. They include not only art museums, but also museums of science, history, industry, and natural history; tropical and botanical

gardens; heritage homes; and an aquarium.[29] AAM accreditation is an expensive, labor-intensive project that generally requires about three years.[30] Although Floridians may be justifiably proud of the state's large number of accredited museums, there are numerous non-accredited cultural heritage institutions which, like libraries, are effectively engaged in community education and service. Three diverse examples in the Tampa Bay area are the Clearwater Marine Aquarium,[31] the Dunedin Fine Art Center,[32] and the Tarpon Springs Cultural Center.[33] Recent visits to each of these community-based nonprofits have provided firsthand, up-to-date information on their community impact and library connections.

Clearwater Marine Aquarium (CMA)

The Clearwater Marine Aquarium (CMA), incorporated in 1972, is dedicated to public education, marine research, animal-assisted therapy, and the rescue, rehabilitation, and release of injured or sick whales, dolphins, otters, and sea turtles. CMA describes itself as a *working aquarium* and a "Window to the Sea" for visitors to and residents of the Tampa Bay area, providing them with a better understanding and appreciation of the marine environment. It has been remarkably successful in carrying out its mission, contributing in numerous ways to the quality of life in the local community.

Full description of CMA's community service and public education programs is beyond the scope of this article. They involve a network of partnerships between the aquarium and other public and private sector entities. Youth programs include Biologist for a Day, Day with a Dolphin, Marine Life Adventures, Summer Camps, Trainer for a Day, and the award-winning Full Circle Programs of marine animal-assisted therapy for special needs children from 4 to 18 years of age featured on HBO's *Three Cats from Miami*

and Jack Hanna's *Animal Adventures* and *Animal Planet*. Specific examples of Full Circle Programs are Echo, for children with physical disabilities, and Spinner, giving "at risk" young people an opportunity to contribute to the care of CMA animals and learn about the marine environment. CMA also offers Internships to college students and some high school graduates interested in marine science careers.

CMA's Marine Mammal Stranding Response Team, on call 24/7 since 1984, has rescued scores of stranded dolphins, river otters, sea turtles, and whales, many of whom are so seriously injured that they become "permanent residents" at CMA. One memorable example is Sunset Sam, an Atlantic bottlenose dolphin who lived at CMA from 1984 until his death in December, 2001. A smart, talented animal, his contributions to CMA programs expanded the boundaries of the moral community to include nonhuman as well as human animals.

CMA has a small Marine Research Library. For nearly a decade, Mary McCormack, a now deceased professional librarian and CMA benefactor, was the Marine Research librarian. Today the Mary McCormack Marine Research Library is named for CMA's beloved and much-missed librarian.

For many of its 200 volunteers, CMA provides a sense of purpose and community, uniting people of diverse backgrounds in the care of injured animals and reinforcing the primordial connection between human beings and physical nature. Dan Larremore, Director of Volunteers, points out that almost all 25 CMA staff, himself included, began as volunteers. "Everyone is here because they want to be," says Dan, whose main concern is that community demand for CMA programs and services threatens to outstrip its resources. This summer, Dan expects 3,500 children and adolescents to participate in CMA

activities.[34] Less well known than its wealthier, AAM-accredited neighbor to the south, Mote Marine Aquarium in Sarasota, CMA is nevertheless an exemplar of community education and service.

Dunedin Fine Art Center (DFAC)

Since 1974, the Dunedin Fine Art Center (DFAC has served the local community with a variety of studio art classes, gallery exhibitions, workshops, lectures, outreach programs, and special events for lifelong learners of all ages. DFAC has established a partnership with the Dunedin Public Library, leading to the establishment within the library of a permanent area for the exhibition of children's art and another area near the main library entrance for display of samples of DFAC exhibits. Collaboration with the public library is just one of many community partnerships. DFAC's popular interactive, high-touch, hands-on Children's Art Museum, established in 1998, grew out of a partnership with the Junior League of Clearwater/Dunedin, with funding provided by the Pinellas County Arts Council through the Pinellas County Commission. The annual Art for Kids Festival is a collaborative project of DFAC, the Kiwanis Club of Dunedin, and over twenty area elementary and middle schools. Other DFAC partnerships exist with the City of Dunedin, the Dunedin Chamber of Commerce, the Dunedin Downtown Merchants Association, the Dunedin Historical Society, the Rotary Club of Dunedin, the Dunedin Youth Guild, the Palm Harbor Chamber of Commerce, Quilter's Crossing of Palm Harbor, Leadership Pinellas Convention and Visitors Bureau, the Pinellas County Schools, the Upper Pinellas Association of Retarded Citizens (UPARC), local scout troops, and private sector enterprises.

The community outreach focus of DFAC reflects the philosophy of Nancy McIntyre, Executive Director for the past 15 years. Ms. McIntyre, degreed in arts education and arts administration by Florida universities, believes the Art Center is on the cutting edge of programming that serves diverse, multigenerational groups. She proudly points to a new DFAC partnership with Academie Da Vinci, Dunedin's only arts-oriented charter school, to provide students with six-weeks studio classes in clay sculpture, a medium that is studio-specific and too costly for the school to provide on its own. McIntyre admits that exhibits are expensive for the Art Center but is committed to continuing those that showcase the work of Florida artists as well as minority group artists and members of other underrepresented, underrecognized groups, such as the mentally challenged. In economic development, cultural enhancement, and arts education, DFAC is an enormous asset to the City of Dunedin and the surrounding northern Pinellas County community.

Tarpon Springs Cultural Center (TSCC)

Also situated in northern Pinellas County, the Tarpon Springs Cultural Center (TSCC) occupies a Neoclassical style building on the National Register of Historic Places. Erected in 1915 as the original City Hall of Tarpon Springs, the building once housed all city functions from the offices of the mayor and city clerk to the library and even the fire department. The south end of the building was designed with large garage doors to accommodate the city fire engine. State grants and local funds financed restoration of the building to house the Cultural Center. In 1993, the restoration project received a Florida Preservation Award for Outstanding Achievement.

The TSCC has taken the lead role in restoring the Safford House, a nineteenth century structure that was the home of Anson P. K. Safford, one of the original developers of Tarpon Springs (according to some sources, its founder). One of the rooms in Safford's home belonged to his sister, Dr. Mary Jane Safford, the first female physician to practice in Florida. In 1975 the Safford House, too, was placed on the National Register of Historic Places, and in 1994, it was acquired by the City of Tarpon Springs. The TSCC is the city's liaison with the Tarpon Springs Historical Society, established in 1967. The TSCC and the Historical Society are collaborating on another community service project -- the Heritage Center, a historical/cultural museum in progress, located in the former Tarpon Springs Public Library building. The Heritage Center, which will have catering facilities and be available for rent by community and civic groups as well as private citizens, is scheduled for opening in mid-August of this year. The restored Safford House is expected to be open to the public in October.

The TSCC works closely with the Tarpon Springs Performing Arts Center to schedule 65 performances per season. Recent shows have featured varieties of classical, popular, and ethnic music and dance; improvisational comedy troupes; highlights of Gilbert & Sullivan operettas; and one-actor recreations of famous authors. In June of this year, Tarpon Springs announced that its shows at the Cultural Center and the Performing Arts Center are posting the highest ever audience attendance and performance numbers.[35]

The TSCC has strong community support for carrying out its mission of preserving and promoting the city's heritage, developing tourist programs, and offering high-quality, year-round arts activities and theatrical performances. A strong partnership exists between the TSCC and the Tarpon Springs Chamber of Commerce. Equally strong and productive

is the partnership between TSCC and the Tarpon Springs Public Library, within walking distance of the TSCC. Books and other materials from the public library are placed on display at the TSCC. The Cultural Center's Curator, Judith LeGath, reports to Dr. Kathleen Monahan, a librarian and musicologist who serves as Director of Cultural and Civic Affairs for the City of Tarpon Springs. Through historic preservation initiatives, art exhibits, a performing arts series, civic partnerships, and collaboration with the Tarpon Springs Public Library, the TSCC effectively serves several community service, public education, and cultural enhancement purposes for the City of Tarpon Springs and the surrounding communities of northern Pinellas and southwestern Pasco counties.

These three examples of Florida's community-based cultural heritage institutions are just the tip of the proverbial iceberg -- or to use a more Florida-specific metaphor -- they are a trio of tropical blossoms in a growing statewide garden. Throughout the state, similar local agencies are assisting Florida libraries in accomplishing their public education and community development missions. Sometimes a formal partnership exists between a library and a museum or other cultural heritage institution. More often, the collaboration is informal and occasional but nonetheless collegial and effective.

Summary of Factors That Favor Library-Museum Partnerships

A convergence of factors, summarized below, has led to the current emphasis on cultural heritage and on partnerships of libraries, museums, and cultural heritage institutions to serve real and virtual communities of lifelong learners. These factors include the following:

- **Creation of the Institute of Museum and Library Services (IMLS).** The federal Museum and Library Services Act of 1996, creating the IMLS as "an

independent Federal agency that fosters leadership, innovation, and a lifetime of learning by supporting the nation's museums and libraries"[36] heralds a new era of increased collaboration.

- **UNESCO's Designation of 2002 as United Nations Year for Cultural Heritage.** UNESCO emphasizes the potential of cultural heritage preservation and restoration to effect reconciliation of groups formerly hostile to each other and to stimulate development in the broad sense of the term explained above.[37]
- **Lifelong Learning**. Changing demographics and social conditions are creating increased demand for flexibility in formal educational structures through Web-based and other nontraditional delivery modes. Demand is also increasing for nonformal and informal educational experiences that support social activity as well as intended and unintended learning. Libraries and museums are optimally positioned and equipped to meet the increased demand for nonformal and informal lifelong learning.[38]
- **Digitization of Cultural Heritage Documents and Artifacts by Libraries and Museums.** For libraries and museums, digital technology has expanded the meaning of *community* as well as opportunities for library-museum collaboration. Although museums generally have been slower than libraries to apply digital technology, many are accelerating efforts to create not only online exhibitions, but also digital versions of their entire collections. Robert Martin comments, "When we move from the physical to the digital world, ...the distinctions between text and image, object and artifact appear to diminish....This leads...to the inescapable conclusion that, in the digital

environment, the distinctions between libraries, museums and archives that we take for granted are in fact artificial."[39] In "Libraries as Cultural Heritage Institutions...," McCook describes statewide digitization initiatives such as the Florida Memory Project and the Florida Heritage Collection.[40]

- **Post-September-11th Patriotism.** Analysts -- economists, politicians, journalists, social scientists, and "ordinary" people -- continue to ponder the effects of the jolting, chilling, and ominous events of September 11, 2001. The consensus seems to be that September 11th has changed the way Americans look at life, the country, the world. On one hand, we Americans feel more vulnerable and less secure; we no longer take the privileges of an open society for granted, and we are painfully aware that what happened before may happen again, perhaps with different tactics and weapons and on an even more devastating scale. On the other hand, we have gained a renewed, strengthened, and deeper appreciation of kinship, community, citizenship, and cultural heritage. Among American institutions, libraries and museums may have the greatest potential for nurturing healthy patriotism and shaping a positive legacy from the unforgettable images of September 11th.

FLA's Unique Opportunity for Community Outreach

The Florida Library Association (FLA) has a unique opportunity to reach out and embrace museums and other cultural heritage institutions, the natural allies of libraries in public education and community development. FLA's outreach may begin with the following steps:

- Creation of a new Interest/Discussion Group on Museums and Other Cultural Heritage Institutions;
- Inclusion in the next annual conference program of a session dedicated to Cultural Heritage Conservation, Preservation, and Education;
- Exploration of reciprocal membership in FLA and the Florida Association of Museums;
- Invitations to Florida museum board members and staff to participate in FLA conventions and other professional development programs;
- Outreach to smaller museums and heritage institutions offering them partnership models and FLA members' expertise in developing grant proposals for library-museum collaboration;
- Research and publication of Best Practices in Florida Library-Museum Collaboration;
- Creation of a Museums column in *Florida Libraries.*

Collectively, these steps are a model which other states may choose to follow. The primary beneficiaries, though, will be Florida's communities.

Notes

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2. Robert S. Martin, "Blurring the Boundaries of Cultural Institutions," Natural Science Collections Alliance, Washington, DC, 7 June 2002. IMLS. Accessed 2 July 2002. http://www.imls.gov/scripts/text.cgi?/whatsnew/current/sp060702.htm

3. Ibid.

4. David M. Levy, *Scrolling Forward: Making Sense of Documents in the Digital Age* (New York: Arcade, 2001). The theme of *documents* as *talking things* runs throughout the book. See also David M. Levy, "The Universe Is Expanding: Reflections on the Social (and Cosmic) Significance of Documents in a Digital Age," Lazerow Lecture presented at the University of Washington, October, 1998; rpt. in *Sci-Tech News* 53.3 (Aug. 1999): 6-10.

5. Martin, "Blurring the Boundaries...." IMLS. Accessed 2 July 2002.

6. Ibid. In "The Role of Libraries in Lifelong Learning," Martin says, "Lifelong learning is by its very nature learner-centered, personalized, inquiry-driven and activity-based."

7. Benjamin Franklin, *Autobiography*, Chapter 5. Accessed 6 July 2002. http://odur.let.rug.nl/~usa/B/bfranklin/frank5.htm

8. Ibid.

9. Franklin, *Autobiography*, Chapter 6. Accessed 6 July 2002. http://odur.let.rug.nl/~usa/B/bfranklin/frank6.htm

10. Ibid.

11. *Encyclopaedia Britannica Online.* s.v. "Peale, Charles Wilson." Accessed 6 July 2002. http://search.eb.com/eb/article?eu=60342
Peale first opened a portrait gallery of Revolutionary War heroes in 1782 and in 1786 founded a museum "intended for the study of natural law and display of natural history and technological objects." Known first as Peale's Museum and later as the Philadelphia Museum, it fulfilled Peale's goal of making large, diversified collections democratically accessible.

12. "Celebrating the Peale Family Legacy," *American Artist* 60.653 (December 1996): 16.

13. Robert S. Martin, "The Role of Libraries in Lifelong Learning." IMLS. Accessed 2 July 2002. http://www.imls.gov/scripts/text.cgi?/whatsnew/current/sp041902.htm

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See also "John Cotton Dana - Newark's First Citizen," at the Rutgers University Libraries Web site. Accessed 7 July 2002.
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http://www.unesco.org/culture/unych/ewhisch.htm

25. Ibid.

26. UNESCO. *Our Creative Diversity.* Thematic Summary. Accessed 2 July 2002.

http://www.unesco.org/culture/policies/ocd/index.shtml Chapter 1 of *Our Creative Diversity* is titled "A New Global Ethics." It asserts an underlying unity in the diversity of cultures that requires articulation in a global ethics.

27. Ibid. Chapter 7. "Cultural Heritage for Development." Accessed 2 July 2002. http://www.unesco.org/culture/policies/ocy/html_eng.chapter7.shtml
See also *UNESCO Universal Declaration on Cultural Diversity.* Accessed 2 July 2002. http://www.unesco.org/culture/pluralism/diversity/html_eng/index_en.shtml

28. Ibid. Chapter 8. "Culture and the Environment." Accessed 2 July 2002. http://www.unesco.org/culture/policies/ocd/html_eng/chapter8.shtml

29. American Association of Museums. List of Accredited Museums. Accessed 20 May 2002. http://www.aam-us.org/whoaccred.htm
In number of accredited museums, Florida ranks in the top five states. New York (66) and California (64) head the list. Massachusetts (44) is third, and Florida (38) is fourth. Texas (37) and Virginia (37) are tied for fifth place.

30. Ibid. Accreditation: General Program Information and FAQs. Accessed 19 May 2002. http://www.aam-us.org/accredproginfo.htm

31. Teresa Baker, CMA Assistant Director of Volunteers, interview by author, Clearwater, FL, 8 June 2002.

32. Nancy McIntyre, DFAC Executive Director, interview by author, Dunedin, FL, 24 May 2002.

33. Judith B.LeGath, TSCC Curator of Art & Historical Resources, interview by author, Tarpon Springs, FL, 31 May 2002.

34. Dan Larremore, CMA Director of Volunteer Services, telephone interview by author, 12 June 2002.

35. Katherine Gazella, "Tarpon Sets Marks at Arts Venues," *St. Petersburg Times,* Pasco Ed., 11 June 2002.

36. Martin, "Welcoming Remarks," *The 21st Century Learner Conference*, Washington, DC, 7 November 2001. IMLS. Accessed 2 July 2002. http://www.imls.gov/scripts/text.cgi?/whatsnew/current/sp110701-3.htm

37. Although the U.S. helped to found UNESCO (1945) to promote humanitarian values and progress, in 1984, our country withdrew from the organization, citing corruption, mismanagement, and anti-Americanism. Many analysts feel that reforms instituted by Japanese diplomat Koichiro Matsuura, who took over as

Director-General in 1999, have been effective in correcting alleged abuses. Recent bills advocating for U.S. renewal of UNESCO membership have been introduced in the Congress.

38. On lifelong learning, see articles by Joe E. Heimlich, "Adult Learning in Nonformal Institutions," ERIC Digest No. 173 (Columbus, OH: ERIC Clearinghouse on Adult Career and Vocational Education, 1996), Accessed 17 May 2002, http://www.ed.gov/databases/ERIC_Digests/ed399412.html; and Kathleen de la Pena McCook, "Libraries as Cultural Heritage Institutions Linking Lifelong Learners to the World," *Florida Libraries* 45.1 (Spring 2002): 19-21. Keynote Address by David Carr, "The Promise of Cultural Institutions," *IMLS 21st Century Learner Conference*, Washington, DC, November 2001, Accessed 30 June 2002, http://www.imls.gov/scripts/text.cgi?/whatsnew/current/sp110701-1.htm. Book by John H. Falk and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning* (Walnut Creek, CA: AltaMira Press, 2000).

39. Martin, "Blurring the Boundaries of Cultural Institutions." IMLS. Accessed 2 July 2002. http://www.imls.gov/scripts/text.cgi?/whatsnew/current/sp060702.htm

40. On digitization in Florida, see Elaine Henjum, "Introducing the Florida Heritage Collection: A Cooperative Digital Library Initiative," *Florida Libraries* 43 (Fall 2000): 8-9; the Florida Heritage Collection, Accessed 5 July 2002, http://susdl.fcla.edu/fh/; Linking Florida's Natural Heritage, Accessed 5 July 2002, http://susdl.fcla.edu/lfnh/; and Kathleen McCook, "Libraries as Cultural Heritage Institutions...," *Florida Libraries* 45.1 (Spring 2002): 19-21.

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